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daughter. Then it came out that Vandyck had loved the girl's mother, Elizabeth Brandt; but, although she was dead, the artist was not anxious to marry her child, and, forging excuses of another character, declined the honor his master wished to do him. After a season of great success at Antwerp, Vandyck went to England. Money flowed in upon him; there was no check to his fame and fortune but his wild life, his mistress, and his extravagances. His life was of great splendor; his pictures sold for enormous sums; he retained his models at dinner to study their faces; and all continued upon a grand scale until suddenly he found that there was an end of money, and he began to be economical. Charles I., being then king, was greatly interested in Vandyck, and, in order to tear him from the reckless life he was leading, married him to the beautiful Marie Ruthven, a Scottish lassie of great qualities, noble, beautiful, and poor, so that the king gave her a dowry. After a tour on the Continent with his bonny bride he returned to England, and died there at the age of forty-two, his habits having ruined his health.

MARY W.

The "Paint and Clay Club" of Boston held an exhibition at the Williams & Everett Galleries, concerning which a correspondent writes as follows:

"Fifty-six works are being shown by John J. Enneking, Marcus Waterman, Thomas Allen and Walter L. Dean collectively. They are of great variety of style and subject matter, and impress the beholder with the strong, even assertive individuality of these men.

"The rural scenery by Enneking is intensely American and has a thorough New England flavor. Waterman transplants us along the Mediterranean and by his brilliant color captivates the art lover, while his Vermont landscape is equally striking. Mr. Allen's topography is as wide as the earth, but in every scene locality is depicted with mellow tones and thoroughly sound atmospheric effects. The marines by Walter Dean are equally satisfactory, romantic in sentiment, and sparkling in color. This is one of the best shows of the Boston season."

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James Henry Moser, the able art critic of the *Washington Times*, has done good work in the capitol by upsetting the slur of fulsome praise of local painters governed by social pulls and influence,—a cancer which affects much of metropolitan art criticism. His past years' efforts for unbiased art criticism have wrought a change there and the best men have come to recognize such criticism that is unbiased. In the review of the tenth annual exhibition of the Society of Washington Artists, he pointedly remarks:

"The writer has no disposition to criticize his fellow painters, but feels that it is quite as much his duty to point out in his writing what he believes to be the truth about art as it is to strive to paint the truth, and there will be no damning with faint praise."

He further gives due credit in this article to the excellent work of Miss Mueden, Mr. Macdonald, Mr. Messer, Max Weyl and others.

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The following from the *London Daily News* is a description of the pictures Boughton will exhibit at the spring shows in London this season. His boyhood friends in this vicinity are specially interested in his great success in England, and the sustained reputation he enjoys in the artistic circles of that country where distinction in art is a social passport as well as a royal road to fortune. Mr. Boughton has four pictures, two for the academy, two for the new gallery. A young girl, who has seen better days, and happier days, passing through a country churchyard, as the light wanes and evening comes on, pauses a moment, and listens as she hears the village choir inside singing the vesper hymn. A bundle which she was carrying she lays by her on the slab of one of the old weather-stained and lichen-covered tombs which give such a venerable aspect to our village churchyards. From the window of the church above her, the light streams through the painted glass. Behind her a tall obelisk rises up into the evening sky. She lingers for a moment there, sorrowful memories stirred in her mind, her expression thoughtful, a little saddened, grave rather than actually sorrowful, and in key with the solemnities of the place and time. This picture is called "The Evening Hymn." His second picture, also for the academy, is of a half nude girl, dark-haired, melancholy, standing by the brink of a swift flowing river; face bent down, her eyes full of speculation, as she looks across the stream into the distance. The river hurries along, and its waters will be lost in the sea and she comes down with her sorrows and the tragedies of her life and stands by its tide as if, too, might sweep them from her. The landscape behind is featureless, the river in front shows nothing in its murky waters; there is no incident or suggestion, but the face of the woman tells the whole story, a tragic story which she would wish swallowed up in "the Waters of Forgetfulness." Two smaller canvases, "A Song of Spring" and "Ashes of Roses," are for the new gallery. One knows with what feeling this artist paints the young green of early May, the buds of the apple blossom just opening out, the birds darting in and out amongst the branches. The fresh spring grass is studded with daisies and violets, and spring herself is here, welcoming the turn of the year. Another decorative little panel is lower in key and sadder in sentiment, the wild freshness of the morning of the year has gone; here is late summer—autumn, in fact—for the leaves have fallen, the roses are withering on the boughs, and the one figure, alone with her memories and her reflections, is burning to ashes the rose leaves already sere and dry.



There have been a number of tempests in the artistic teapot of Paris recently, and, as a result of the latest disturbance, M. Benjamin Constant has resigned from the Salon jury. This action upon the part of M. Constant was caused by a disagreement as to certain pictures being admitted for the coming exhibition. In voting upon this question, the numbers one, two and three are given to the accepted works, those having a number one being hung "on the line." A painting was refused which, in M. Constant's estimation merited at least a number two, and a slight unpleasantness followed. In consequence, the irate juror tendered his resignation, and the efforts of his confrères to bring about a reconsideration of the withdrawal have been in vain.

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The family of the late Puvis de Chavannes has presented to the City of Paris a most interesting collection of studies and designs by the much lamented artist. They have been placed in the small but beautiful Musée Balliéra, in the Avenue du Trocadero. The drawings and watercolors, about forty in number, comprise the original sketches for some of M. de Chavannes' most celebrated works.

A study for "L'Hiver," in the Hotel de Ville of Paris, a drawing of the artist's wife, for "L'Enfance de Sainte Geneviève," in the Pantheon, some figures for "La Littérature, la Science et l'Art," in the ceiling decoration of the grand stairway of the Hotel de Ville, and several studies of "Victor Hugo" are among the most important works in this valuable collection.

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The "Société Nouvelle de Peintres et de Sculpteurs" is holding its first annual exhibition in the Georges Petit Gallery. Some well-known names appear in the list of members, and the exhibition is an exceptionally strong one. Mr. J. W. Alexander's six canvases represent as many widely different subjects. His small "Marine" being particularly noticeable. Without adopting any of the "impressionistic" style, Mr. Alexander has put a wonderful amount of movement into his big waves which are divided by a deep trough in the center, while the transparent green of the wave crests gives a note of color to the otherwise somber and stormy sea. A charming little canvas represents a young girl bending over a vase of flowers. His "Etude en Noir," "A Portrait," a "Paysage" and one still life study complete Mr. Alexander's interesting exhibit. Frank Brangwyn shows two small Oriental scenes, rich in color and direct in treatment. His "Potiers au bord de l'Eau," a group of dignified and turbaned Orientals, is a bit of the sunshine and warmth of the East; the "Scene d'Orient" is a second study of the same general surroundings and people.

Mr. Brangwyn also exhibits two pastel sketches of trees, which are not in the least worthy of the signature which they bear and prove a disappointment to admirers of the artist. Mr. Walter Gay's canvases represent one portrait and five interiors, nice in color and treatment. Gaston La Touche shows some very brilliant studies which contain a great deal of red and yellow combined in a really remarkable manner. One large study of a slightly draped girlish figure seems to be enveloped in a golden mist; it is one of the most striking pictures in the room; his "Souvenir de Londres" and the little studies of Venice are very pleasing. M. Le Sidaner's six landscapes in oil, and two pastels are most original in their treatment. When close to the canvases the pictures seem to fade away leaving but a confused mass of thin color; at the proper distance, however, the drawing and color are remarkably strong and each detail stands clearly out from the peculiar misty effect of their surroundings. The exquisite harmony of color in the "Lune de Neige," and the delicate, tender treatment of "La Chapelle" prove that M. Le Sidaner is a poet, an adept in the mysticism of landscape painting.

Among the most important of the landscapes are Mr. Frits Thaulow's three studies of Venice, and one of Verona. In places the canvas is scarcely tinted with color, and again the dark tones are put on fearlessly and directly. The result is a very realistic representation of calm, deep canals, heavy time-stained marbles, and the shabby gilt of a past magnificence. Mr. Thaulow's subjects are "The Grand Canal," San Marco; the "Old Bridge," Venice, and a "View of Verona."

Among the sculptors, M. Constantin Meunier exhibits a number of interesting studies and portrait heads, also a bas-relief in bronze of "Les Travailleurs de la Mer," while M. Alexandre Charpentier shows some charming statuettes in terra-cotta, sketches of Parisian types, and a large case of bronze medallion portraits of celebrities, among them being those of Zola, Puvis de Chavannes, Réjane and Edmond de Goncourt.

The remaining members of this newly organized Society of Painters and Sculptors are MM. Arnan-Jean, Emile Claus, Eugene Vail, René Ménard, Henri Martin, Lucien Simon, Georges Griveau, Charles Cottet, René Prinnet, Camille Lefèvre, Albert Baertsoen, Henri Duhamel and André Dauchez.

BLANCHE DOUGAN COLE.